International Journal of English Literature and Social Sciences
Vol-11, Issue-4; Jul-Aug, 2026

Peer-Reviewed Journal
Journal Home Page Available: https://ijels.com/
Journal DOI: 10.22161/ijels

From the World of Words to the Realm of Images: Reimagining Krishna in Indian Graphic Narratives

Labani Dey[1], Sraboni Rudra[2], Godhulika Chatterjee[3]

[1]M.A in English Literature, Independent Researcher
cdey78151@gmail.com
[2]M.A in English Literature, Independent Researcher
srabonirudra78@gmail.com
[3]M.A in English Literature, Independent Researcher
chatterjeegodhulika@gmail.com

Received: 23 Jul 2026; Received in revised form: 29 Aug 2026; Accepted: 26 Aug 2026; Available online: 31 Aug 2026
©2026 The Author(s). Published by Infogain Publication. This is an open-access article under the CC BY license (https://creativecommons.org/licenses/by/4.0/).

Abstract— *Krishna, the 'myth and legend,' is delineated in classical Hindu scriptures such as the Mahabharata, the Bhagavad Gita, and temple iconography as a luminous forerunner and eighth incarnation of Vishnu. In recent decades, Indian graphic narratives have changed the way Krishna is explored through traditional symbolism and modern narrative techniques, letting modern audiences perceive Krishna not only from a limited perspective but also as a vibrant, charismatic strategist. Previous research studies particularly emphasize spiritual enlightenment, education, and moral values, and often overlook the pathways in which graphic narratives reinterpret mythological figures. This paper explores how graphic narratives reimagine Krishna from a mythological avatar to a cultural icon, drawing on Roland Barthes's theory of semiotics, Stuart Hall's theory of cultural representation, and Linda Hutcheon's adaptation theory through a qualitative visual semiotic approach. The study concludes that Indian graphic narratives not only retell mythological stories but also represent Krishna, making him more familiar to modern generations.*

***Keywords*—Semiotics, Mythology, Spiritual, Indian graphic narratives, Cultural icon**

I. INTRODUCTION

In Devavāṇī, or the language of gods, divine figures are depicted as being calm, distant, and celestial. This is reflected in the verse —

"शान्ताकारं भुजगशयनं पद्मनाभं सुरेशं,

विश्वाधारं गगनसदृशं मेघवर्णं शुभाङ्गम्" (Bhagavad Gita, 2007)

Where Lord Vishnu, the supreme deity, is imagined as a serene, universal presence resting in cosmic stillness. However, this notion has changed in the contemporary storytelling form, such as modern Indian graphic narratives, which act as a bridge between mythological heritage and contemporary cultural identity. The manner in which the mythical figure is perceived is often influenced by the media that are used to depict them. While the classical texts mainly employ the use of language and symbolism, the visual narratives rely on the use of images and space. The shift from the use of texts to the use of images opens a new dimension of engagement with the characters.

Indian graphic narrative, growing as a popular cultural mirror, reorganizes mythological stories through the eye of the visual. So, aspects of visual narrative techniques and the way characters are demonstrated start to play a crucial role. Indian graphic narratives are not only simplified children's literature but also redefined Indian mythology through modern narrative structure.

By analyzing four graphic narratives such as *Krishna* by Amar Chitra Katha, *Krishna: The Defender of Dharma, Krishna: A Journey Within*, and the *Mahabharata* by Amar Chitra Katha, this paper examines how traditional representations of Krishna are reconstructed as a modern

visual icon to make him accessible to diverse audiences. The primary purpose is to analyze how this new understanding of Krishna aligns with modern cultural identities while still preserving the traditional meaning.

This study unveils a set of questions regarding the visual reconstruction of Krishna through Indian graphic narratives and how these representations of Krishna differ from traditional depictions. Ultimately, how do these portrayals act as a bridge between Indian scriptures and modern audiences?

This existing research shifts its focus from mythological meaning to the way it is depicted visually, using images as active producers to enable a new interpretation of mythological stories. This demonstrates the ability of visual storytelling to change how the audience perceives the material. In integrating graphic narratives into the study of mythology, the research addresses a relatively understudied area.

The paper unfolds with an image of Vishnu, followed by modern depictions of Krishna in quintessential Indian graphic narratives. After that, it moves to a detailed reading section of the texts. Finally, through a vivid comparative discussion, the study concludes that these graphic narratives are not merely retellings but also serve as an interpretation of contemporary media.

II. LITERATURE REVIEW

Recent studies on mythology in graphic narratives follow Sarkar's (2021) *Indian Graphic Narratives: The Politics of Representation*, which examined the politics of representation, interpreting power, and ideology in Indian graphic narratives through the framework of history, nationalism, and feminism. Sharma (2024), *The Graphic Representations of Mahabharata: Negotiating the Sacred,* discussed how graphic adaptations of some epic heroes like Krishna, Karna, Arjun, and Bhishma help reform them into modern superheroes through a semiotic approach. Significantly, Rathod and Gohel's (2025) *Decoding Culture Through Panels: A Visual Semiotic Analysis Of Society And Identity In Indian English Graphic Novels* analysis of society, identity, culture, and caste in Indian graphic novels shows the theme of representation theories and panel structures. In contrast, Thakurta (2021) in *Graphic Narration of Indian Pasts: A Study of Selected Indian Comics, 1969-2019,* proposed how Indian graphic media foreground Indian politics of history, ideology, and representation on a global level. Finally, Sanil's (2016) *From Gods to Superheroes: An Analysis of Indian Comics through a Mythological Lens* study stands apart by applying Campbell's and Jungian models to Indian superheroes through a psychological and mythological-religious lens. Collectively, these studies offer a wide perspective on mythology and the Indian graphic literary world, shedding light on adaptation, representation, ideology, caste, and politics. However, areas like visual semiotic analysis of mythological figures remain underexplored. This paper, "*From the World of Words to the Realm of Images: Reimagining Krishna in Indian Graphic Narratives,"* is a visual analysis of Krishna's portrayal in graphic narratives through the selected theoretical lenses from previous studies.

III. METHODOLOGICAL FRAMEWORK: ANALYSE KRISHNA IN INDIAN GRAPHIC NARRATIVES

Framing Krishna: Visual Semiotics in Indian Graphic Narrative

Visual Semiotic elements like panel composition, typography, color symbolism, camera angle, and sequential art help to study the implicit meaning and cultural representation in visual narratives. In panel composition, a borderless panel structure can convey cosmic abyss and infinity, placing Krishna as an infinite universal presence. Following the second element, fonts like 'sans-serif' symbolize modernity and moral clarity, making Krishna's words perceptible. Through color, like the blue complexion suggests, Krishna's divine and infinite nature. This also expresses emotion and cultural identity, carrying psychology, history, and tradition. In opposition, camera angles show how readers perceive power, emotion, and distance in visual storytelling, i.e., using extreme wide shots to enlarge Krishna's presence. Finally, sequential art, as the name suggests, unlocks the meaning through sequence and rhythm, such as the ultimate war between Kangsa and Krishna, and so on.

Decoding Images: A Barthesian Analysis of Krishna

While visual semiotics explicitly examines how images create meanings, Roland Barthes's theory of semiotics explains how these meanings operate across numerous levels. According to Barthes, a sign consists of two elements: the Signifier and the Signified. The Signifier indicates the physical form of a sign, whereas the Signified suggests the deeper meaning that is associated with it. In the case of Krishna, elements like the flute, posture, and peacock feather denote his identity, but there is a deeper meaning underneath. At the denotative level, the image simply shows Krishna as a cowherd boy who is playing the flute; however, at the connotative level, these elements suggest qualities such as affection, mesmerizing playfulness, or transcendental charm. Thus, the portrayal of Krishna in the realm of Indian graphic narratives becomes more symbolic.

Recontextualizing Krishna in Contemporary Culture: Stuart Hall

In the words of Stuart Hall, Cultural Representation is the process by which meaning is produced and exchanged in culture through language, signs, and images. In other words, meaning is not already fixed in objects or characters but is created by the culture and the way people represent them. It does not simply represent the world but constructs the world in the way the human mind thinks about it. In Indian graphic narratives, Krishna is not just represented as an icon of traditional mythology; the aspiration is to conform to the cultural sensibilities of the modern era. Meaning is produced through concept and sign systems, and this is achieved through the application of cultural codes. However, the interpretation of the produced meaning is open to the audience for their own interpretation, allowing different audiences to connect with Krishna in various ways.

Adaptation Beyond Imitation: Through Linda Hutcheon's Framework

According to Linda Hutcheon, an Adaptation is not just a replica of the original work but a re-creation of the content, which offers the audience a new version of that subject matter. In other words, she explains that an Adaptation can be both a process and a product, which involves the transformation of the content from one medium to another, notably from classical textual depictions of Krishna to more visual portrayals in graphic narratives, which would highlight their creative reimagining of the source material. Such transformation occurs due to the requirements of the new medium, as well as the influence of cultural and historical contexts. Epics like the *Mahabharata* or the *Ramayana* are adapted into films or graphic narratives, and visual media gracefully alter the events along with the characters. Similarly, novel adaptations often tastefully transform the plot for the contemporary audience.

IV. A COLLAGE OF COLORS: SIMPLICITY OF AMAR CHITRA KATHA'S KRISHNA

Krishna by Amar Chitra Katha is one of the earliest titles of the ACK series, which opens with a clear and rigid narration of Krishna's formative years. Krishna, the defender of moral values, lived with all his problems, putting up a smile on his face, as his saying goes—

उद्धरेदात्मनात्मानं नात्मानमवसादयेत् |

आत्मैव ह्यात्मनो बन्धुरात्मैव रिपुरात्मनः || (Bhagavad Gita, 2021, 6.5)

which means one must deliver himself with the help of his mind and not degrade himself. The mind is the friend of the conditioned soul and his enemy as well. In this graphic text, Krishna is represented as a simple figure relevant to kids, from his childhood antics to reclaiming Mathura from the demonic Kangsa.

"In nature, light creates the color. In the picture, color creates the light." (Hofmann, as cited in Rose, 1975, p. 117) In the Putana vadh and the restoration of Ugrasena, color theories are depicted beautifully, as well as Hall's and Hutcheon's theories. In the law of simultaneous contrast (Chevreul, 1872, p. 71) by Chevreul, Putana's green saree (Pai, 1970, p. 9) symbolizes both serpents and greenery. By chromatic subtraction[1], that green vanished into a warm domestic panel for her death indirectly (Pai, 1970, p. 10). Whereas in the restoration period, lilac-grey prison (Pai, 1970, p. 31) displays suppression; the contrast between grey and blue depicts Krishna entering as a savior. Finally, the gold crown is relocated from Kangsa to Krishna (Pai, 1970, p. 31), shifting the meaning, with Albers' (2006) theory, that color carries no fixed value but relational meaning (p. 13). This is an understated organizational factor that determines both visual transparency and moral understanding. The panels maintain a rectangular, equally spaced, and linear structure so the progression of the story remains intact. For example, the beginning series of scenes involves the birth of Krishna, where Vasudeva ferries the baby Krishna across the Yamuna River through the separation of the waterways, ending with the quiet transition to Gokul, all presented in individual frames (Pai, 1970, pp. 4-7). Through Stuart Hall's theory of representation, such an opening can be read as a process of stabilization; simplicity here performs an introductory function, easing the reader into a mythological world by removing ambiguity and excess. Furthermore, the Kaliya-daman episode presents a large central panel of Krishna taming the snake with two smaller reaction panels of distressed villagers around it (Pai, 1970, pp. 18-20).

In summary, the mythological text Krishna by Amar Chitra Katha is delivered in a visual discourse that is concise, organized, and specifically structured to educate through an appropriate utilization of color and a simple paneling technique, which provides clarity throughout the story. Consequently, this disciplined and accessible retelling preserves cultural meaning while enhancing readability.

V. PORTRAYING THE PROTECTOR: VISUAL NARRATION IN KRISHNA: THE DEFENDER OF DHARMA

As the title suggests, Krishna, who upheld dharma, taught the world how to go beyond for the sake of dharma —

"स्वधर्मम् अपि चावेक्ष्य न विकम्पितुम् अर्हसि।

धर्म्याद्धि युद्धाच्छ्रेयोऽन्यत् क्षत्रियस्य न विद्यते॥" (Bhagavad Gita, 2021,

2.31)

Which follows, considering your own dharma; you should not waver from it. For a warrior, there is nothing better than a righteous war. In the novel, the rendition of Krishna as a divine strategist was not only through the tone of dialogues but also by keeping the culture using the panel framing and typography, two primary focuses of this text.

"The artwork is powerful, with flourishes that help… Krishna's legendary charisma is aptly portrayed." (Russell, 2013) Krishna's visual presence elevates throughout the storytelling, using panel compositions like rectangular standard grids that create the flow of the plot, sovereignty, and inevitability, as in the prison scene of Vasudeva and Devaki (Taneja, 2013, p. 16). Curvilinear panels in Ras-leela scenes unveil emotional calmness (Taneja, 2013, p. 52), while symmetrical confrontation panels were sketched to eradicate the mighty Kangsa (Taneja, 2013, p. 61), developing dharma and winning over adharma. Alongside, typography embodies Krishna's ideology through title and chapter display, elliptical pause typography, inset symbolic emphasis, antagonist typography, etc. Narrative captions lend epic-like importance to the Yamuna crossing scene (Taneja, 2013, p. 25), which carries mythic exposition, scenic transitions, and time jumps. Sound-effect typography in battle scenes brings out the impact, fear, urgency, and motion on the page. Like "Hissss" in the Kaliya serpent war scene, it is an example of visual aggression in typography (Taneja, 2013, p. 41). Applying Hall's theory in the Govardhan-lifting scene (Taneja, 2013, p. 51), Krishna is visually created as a protector of life, where the splash and crowd panorama technique and the upward gaze of villagers toward the centrally visualized Krishna embody trust, faith, and unity, which reveal his ethical leadership. This transforms the divine cowherd into a symbol of resilience and communal responsibility. Wrapping up with Barthes, where teenage Krishna plays the flute in Vrindavan (Taneja, 2013, p. 39). In the context of this scene, the signifier flute is not only an instrument but also acts as a signified meaning of attraction, divine intimacy, and harmony. Whereas myth centralizes Krishna as an idol of devotion, this theory marks how a simple object transforms into a cultural sign with mystic presence.

Finally, this study reshapes Krishna in *Krishna: The Defender of Dharma* not as a cultural deity but as a culturally authoritative sign. Typography and framing, along with theories of Roland Barthes and Stuart Hall, helped to bring out modern visual language from the graphic narrative, where Krishna becomes accessible to contemporary audiences while preserving dharma, devotion, and ethical leadership.

VI. WHEN COLOR BECOMES COSMOS: VISUAL REINTERPRETATION OF KRISHNA IN JOURNEY WITHIN

Krishna: A Journey Within by Abhishek Singh is a mythological graphic novel that reinterprets philosophical and spiritual themes and blends ancient myth with modern storytelling to create a colorful experience for gathering knowledge about cultural foundations. Here, the author constructs Krishna's narrative by employing a shifting visual movement between abstraction and structuring sequential art, allowing meaning to be inferred through form rather than narrative content. The technique of abstraction is one of the most crucial ones used by the author, which helps in reducing complexity and evokes readers to reflect on their thoughts and ideas. In the opening section, the absence of traditional panel borders creates an expanse that mirrors the cosmic infinitude and also denotes the eternity of Lord Vishnu (Singh, 2012, pp. 9-11). However, the presence of a peacock along with a single feather and the minimalism in the depiction of his face take on more the role of signifiers rather than representations in their literal sense (Singh, 2012, p. 14). According to Roland Barthes, the theory of semiotics refers to something being represented by the signifier in the form of cultural connotations of the signified. This is clearly seen in Biswarup Darshan, in which the overwhelming number of multiple images takes away from the literal meaning towards abstraction, implying the concept of eternity. (Singh, 2012, p. 141). This is further developed through sequential art, where the arrangement of panels creates a sense of movement and continuity. In the 'Makhan Chori' episode, the story unfolds across multiple panels that depict anticipation, action, and reaction (Singh, 2012, pp. 16-17). Every panel portrays bits of the story, but the completeness appears after connecting the dots. For instance, the transition from the initial portrayal of Krishna approaching someone to the moment he steals butter and then to the reactions of the other characters necessitates making the reader become part of the story as well. Similarly, for the depiction of Radha-Krishna's affective encounter, several panels are used to compose a slower pace and subtle gestures such as exchanged glances, spatial closeness, and background dissolving into an emotional spectrum that blurs the boundaries between figures and space, intensifying their sense of divine union. Hence, meaning is not directly stated through words but conveyed with visual rhythm (Singh, 2012, pp. 87-97). Color performs a very sophisticated role in communication, language that goes even beyond images to backgrounds that contribute to creating certain emotions. While Krishna himself is dissolving into the red, fluid expanse, which suggests both cosmic sacrifice and the essence of life, his calm, floating

posture reflects transcendence rather than suffering (Singh, 2012, p. 187). Afterwards, his presence becomes an eternal symbol of the idea that the divine is omnipresent, moving beyond form, only existing as a guiding force within the universe. In addition, the environment becomes symbolic of the divine presence, where the deer represents the gentle, sensitive, and harmonious side of Krishna, while the dark and entangled trees with birds symbolize the devolution of consciousness.

VII. THE EVOLUTION OF ROLES: MULTIDIMENSIONAL KRISHNA IN AMAR CHITRA KATHA'S MAHABHARATA

In the Amar Chitra Katha adaptation of the *Mahabharata*, Krishna is presented as a multidimensional figure whose character is constructed through visual storytelling, strategic dialogue, moral philosophy, and the tension between his human emotions and divine detachment. Across the narrative, he evolves from a mediator to a moral guide, a strategic advisor, a philosopher, and finally, a metaphorical witness, consequently tracing the human ability to face the hardships of the world. While the *Mahabharata*, the Hindu epic, had already mirrored these fine qualities of Krishna before, the Amar Chitra Katha adaptation traces these qualities through various visual elements like panel composition, color, camera angle, dialogue, sequencing, etc. In the Kaurava court scenes, Krishna's central position in the panel symbolizes authority (Bhagwat, 2019, p. 18). In comparison to Krishna, other figures appear tense and uneven in their positioning. This contrast in the panel draws the reader's attention toward Krishna and makes his calm presence stand out. This arrangement does not merely depict authority but constructs it. As Roland Barthes suggests, visual elements like position and framing work as signifiers that produce meaning. The sense of control becomes more focused in the moment when Krishna offers Arjuna and Duryodhana a choice between himself and his army. The panel separates Krishna from the army of war, creating a clear visual difference between moral guidance and physical power. The balanced framing emphasizes the symbolic importance of the choice. Even the dialogue of this scene represents Krishna in a non-combat role, as he states, "I love you both! One of you must choose me. The other will have my army" (Bhagwat, 2019, p. 18). Ultimately, the image represents ethical clarity over physical strength. Moving from the stillness of a peace messenger to the kinetic energy of the battlefield, the visual style changes through dynamic sequential art. Within this section, low camera angles and tight framing create a smooth transition with urgency. Krishna's role as Arjuna's charioteer marks his active presence and provides a unique static energy (Bhagwat, 2019, p. 19). This reflects Stuart Hall's idea that meaning depends on context. By entering into the role of a charioteer, Krishna intentionally subverts the class barriers. Here, authority is not about social rank but about providing ethical clarity and moral duty when it is needed most. An evident pause appears during Arjuna's moment of hesitation, where the panels slow down, creating space for a transitional suspension. In the Bhagavad Gita discourse, dialogue and typography become more important, as they guide the reader's attention to the philosophical teachings. In contrast, Krishna embodies visual stillness within the frame (Bhagwat, 2019, pp. 20-21). As Krishna begins, "अशोच्यान्वशोचस्त्वं प्रज्ञावादांश्च भाषसे" (Bhagavad Gita, 2007, 2.11)—consoling Arjuna for grieving what is not worthy of grief—the emphasis moves to understanding rather than impulse. Meaning develops through this pause, presenting Krishna as a guide. As Barthes explains, meaning can work beyond what is immediately visible. Here, both text and image work together to create a deeper semiotic level. When the battle recommences, Krishna's role changes according to the context. With quick transitions, the panels carry the momentum of the fight. Amid this, the shifting angles follow the intensity of the battlefield, yet repeatedly return to him. Color schemes play another crucial role here. Krishna is often displayed as a lighter shade of blue that separates him from the brutality of the battle, presenting him as a strong guiding force rather than an extraordinary superpower (Bhagwat, 2019, pp. 21-23). In the final sequence, the panels open up, and the narration flow gets slower, making a clear distinction between action and reaction. The medium camera angle suggests Krishna's role as an observer rather than an active participant, while the absence of rapid movement reinforces an act of closure. This transition reflects Stuart Hall's concept of cultural representation, where meaning is produced according to a specific context, as Krishna's role shifts from active participation to a reflective presence in the aftermath of the war (Bhagwat, 2019, p. 29).

Through these visual shifts, the graphic adaptation of the *Mahabharata* shows how Krishna's identity actually lives and breathes in our modern world. In the abovementioned panels, the artist does not just state his identity but expresses it through color, camera angles, and the flow of the panels to highlight his different roles. As Linda Hutcheon argues, a good adaptation does not repeat an old story but redefines it. Here, the visual method creates a nuanced version of Krishna that feels both divine and human. Ultimately, Amar Chitra Katha brings ancient myths back to life for the new generation, turning the complex structure into something exciting that helps younger readers to connect with their

own cultural roots.

VIII. COMPARATIVE ANALYSIS: VISUALISING KRISHNA ACROSS GRAPHIC NARRATIVES

Through the four texts, Krishna is represented through distinct visual features that reshape his portrayal in Indian graphic narratives. In *Krishna* by Amar Chitra Katha, he is introduced as a simplified character where color and minimal detailing play a major role in drawing the reader's attention. While *Krishna: Defender of Dharma* relies on typography and framing to emphasize authority, *Krishna: A Journey Within* moves toward abstraction, using sequence to portray an introspective Krishna. In contrast, Amar Chitra Katha's *Mahabharata* depicts him through a combination of visual narrative elements. This variation reveals a shift in how visual storytelling discusses mythological stories. While *Krishna* (ACK) creates identity through clarity, *Defender of Dharma* structures it through authority, and *Journey Within* transforms it into a more introspective way. The *Mahabharata* stands apart by combining these features, presenting Krishna as both immediate and evolving. Rather than creating his identity, this discussion allows it to develop across contexts, where each visual shift contributes to a deeper understanding. Therefore, the difference lies not only in style but also in narrative intention: from simplification to authority and introspection and, finally, unification. The texts collectively demonstrate how visual form does not merely illustrate mythology but actively constructs its meaning.

IX. CONCLUSION

The paper aims to examine how Krishna is not merely imitated but gradually reshaped through visual storytelling techniques in Indian graphic narratives. By analyzing the four prototypical graphic narratives, it becomes clear that Krishna's identity is not fixed, but it changes across these texts using different visual strategies. By focusing on the form, Indian graphic narratives not only act as a passive recipient of meaning but also actively build meaning through engagement with images and structure. These texts encourage a deeper way of reading mythology and portray complex characters like Krishna more recognizably.

The growing interest among modern readers in graphic narratives indicates that visual storytelling holds cultural significance. This study explores how contemporary India reinterprets its ancient symbol within a globalized, image-saturated world, drawing on Hall, Barthes, and Hutcheon as well as visual semiotics theory. Post-independence publishers like Amar Chitra Katha present Krishna as a symbol of moral clarity and cultural pride, elevating Hindu mythology in these visual narratives for a global audience.

A similar framework could be used in future research to examine other divine figures, such as Durga or Rama, and compare Indian graphic stories with Western adaptations of classical gods. Questions such as how non-Hindu or non-Indian audiences decode these visual signs and what new meanings emerge in that encounter might arise at a deeper level. Ultimately, as storytelling evolves, Krishna will continue moving from the world of words into whatever realm of images awaits him next.

X. NOTES

[[1]Chromatic Subtraction- "it includes colours mixed with physical materials like paint pigments, printing inks and dyes. It is 'subtraction' because of the absorption or subtraction of a certain wavelength from white light. Subtractive primary colours are Cyan, Magenta, and Yellow (CMY)" (RMIT University, n.d.)]

REFERENCES

[1] Albers, J. (2006). *Interaction of Color.* (Rev. & exp. ed.). Yale University Press.

[2] Barthes, R. (1977). *Image, Music, Text* (S. Heath, Trans.). Hill and Wang.

[3] *The Bhagavad Gita*. (2007). Gita Press.

[4] Bhagwat, B. R. (2019). *Mahabharata: The Great Epic of India*. (A. Pai, Ed.; S. B. Tendle, Illus.). Amar Chitra Katha Pvt. Ltd.

[5] Chevreul, M. E. (1872). *The Principles of Harmony and Contrast of Colours and Their Applications to the Arts*. (C. Martel, Transl.; 3rd ed.). Bell & Daldy.

[6] RMIT University. (n.d.). *Additive and subtractive colour systems.* https://rmit.pressbooks.pub/colourtheory1/chapter/additive-and-subtractive-colour-systems.

[7] Hall, S., Evans, J., & Nixon, S. (Eds.). (1997). *Representation: Cultural Representations and Signifying Practices*. Sage Publications.

[8] Hutcheon, L. (2006). *A Theory of Adaptation*. Routledge.

[9] Pai, A. (1970). *Krishna*. Amar Chitra Katha.

[10] Prabhupāda, A. C. B. S. (Trans.). (2021). *Bhagavad-gītā As It Is*. Bhaktivedanta Book trust.

[11] Rathod, H., & Gohel, S. V. (2025). *Decoding Culture Through Panels: A Visual Semiotic Analysis Of Society And Identity In Indian English Graphic Novels. International Journal of Environmental Sciences*, 11(23s), 7648-7657. https://doi.org/10.64252/c6sdsw23.

[12] Rose, B. (1975). *Readings in American Art, 1900-1975.* Praeger.

[13] Russell, B. (2013, March 1). Review of *Krishna: The Defender of Dharma*. *School Library Journal*. https://www.slj.com/review/krishna-defender-of-dharma.

[14] Sanil, M. (2016). *From Gods to Superheroes: An Analysis of Indian Comics through a Mythological Lens. Continuum: Journal of Media Cultural Studies*, 31(2). https://doi.org/10.1080/10304312.2016.1257698.

[15] Sarkar, R. (2021). *Indian Graphic Narratives: The Politics of Representation*. [Doctoral dissertation, Visva-Bharti University]. Shodhganga. https://hdl.handle.net/10603/527840.

[16] Sharma, R. (2024). *The Graphic Representations of Mahabharata: Negotiating the Sacred*. [Doctoral dissertation, Punjab University]. Shodhganga. https://hdl.handle.net/10603/569156.

[17] Singh, A. (2012). *Krishna: A Journey Within*. Image Comics.

[18] Taneja, S. (2013). *Krishna: The Defender of Dharma*. (R. Nagulakonda, Illus.). Campfire Graphic Novels.

[19] Thakurta, A.G. (2021). *Graphic Narration of Indian Pasts: A Study of Selected Indian Comics, 1969-2019*. [Doctoral dissertation, University of Calcutta]. Shodhganga. https://hdl.handle.net/10603/517025.